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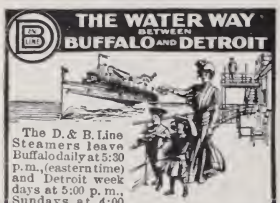

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MASTERS IN ART

Teniers the Younger

FLEMISH SCHOOL

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TENIERS THE YOUNGER
THE SMOKER
LOUVRE, PARIS

TENIERS THE YOUNGER
TENIERS'S CHÂTEAU AT PERCK
NATIONAL GALLERY, LONDON

TENIERS THE YOUNGER
TEMPTATION OF ST. ANTHONY
BERLIN GALLERY

TENIERS THE YOUNGER
THE PRODIGAL SON
LOUVRE, PARIS

TENIERS THE YOUNGER
PROCESSION OF THE ARQUEBUSIERS GUILD AT ANTWERP
HERMITAGE GALLERY, ST. PETERSBURG

TENIERS THE YOUNGER
THE DINNER OF APES
MUNICH GALLERY

TENIERS THE YOUNGER
THE FLEMISH KERMESS
BRUSSELS MUSEUM

TENIERS THE YOUNGER
THE KITCHEN
THE HAGUE GALLERY

TENIERS THE YOUNGER
THE PAYMENT OF THE BILL
ROYAL GALLERY, DRESDEN

TENIERS THE YOUNGER
THE LIBERATION OF ST. PETER
ROYAL GALLERY, DRESDEN

PORTRAIT OF TENIERS THE YOUNGER BY HIMSELF
ROYAL GALLERY, DRESDEN

Teniers was very fond of painting his own portrait, sometimes alone, but more often with either his first or his second wife and some of their children, invariably finely clad. He has represented himself as an alchemist, aged and infirm, in a picture painted ten years before his death (now in Munich), but this picture shows the painter in his youth, in the height of his powers.

He has chosen here to paint his own portrait in the figure of a young man seated in the interior of a tavern, glass and jug in hand, evidently about to pour himself a glass of beer. It shows us a very artistic face, with eyes set far apart, low forehead, and long, curling brown locks, but of a decidedly Flemish type.

David Teniers the Younger

BORN 1610: DIED 1690
FLEMISH SCHOOL

DAVID TENIERS THE YOUNGER (pronounced Ten'yerz) ranks first, without doubt, amongst the genre-painters of the Flemish Low Countries. He was born in Antwerp in 1610, and was baptized on December 15. in the Church of St. Jacques. His mother was Dympne Cornelissen di Wilde, or simply Dympne Hendrix, daughter of Cornsille Hendrix, surnamed Platvoet, or flat-foot, who was a captain on the Escaut, and was afterwards made an admiral. His father was the painter known as David Teniers the Elder. He, in his turn, was a child by a second marriage of Julien Tenier or Teniers, who was made a citizen of Antwerp in 1558, and plied the trade of mercer. Tenier is a Flemish version of the Walloon Taisnier, the name of his grandfather, who came originally from Arth in Hainault. Dr. Bode claims that his earliest pictures were signed Tenier, omitting the final *s*, and it is under this signature that his father, brother, and four sons were inscribed in the Guild of St. Luke.

Teniers the Elder was a pupil of Rubens and Adam, of Frankfort, known as Elzheimer. There is no record anywhere of when Teniers the Younger began his apprenticeship or who were his teachers, but we must decide the question from internal evidence. As one biographer has said, "This, however, was no doubt his father, of whose style the son's is, in fact, a sublimation." Some of his earlier pictures can scarcely be distinguished from those of his father.

Other critics have tried to prove that he was a pupil of Adrian Brouwer and of Rubens. But as the first cannot be proved, it is in all probability as Smith and Wauters think,— that he simply tried to imitate the style of a painter whose works were much in vogue in his youth. And although not a pupil of Rubens, he owed him the direct inspiration of his art.

As Michiels, writing of Teniers, has said, as regards "the obligations of Teniers towards the author of the 'Descent from the Cross,' they are certainly very strong. Peter Paul must exercise in all directions a fertile influence: the light which spread over his genius did not touch any point without carrying there light and heat. His Kermesses, his landscapes, his sketches, light and harmonious, inspired Teniers the Younger, furnished him the elements of his style; it is to Rubens that he owes in particular his effects of

color, the transparence of his tones, the fineness of his touch." There are in fact some early pictures by Teniers of an historical or religious character, more or less mediocre, which show an evident imitation of Rubens. Such are 'The Holy Family' in the Château of Schleisshem and a series of pictures illustrating the 'Life of the Virgin' in the same château, a series of religious pictures in the Imperial Gallery of Vienna, some cartoons done in conjunction with his father for some tapestries representing the Turriani of Lombardy, from whom are descended the house of Tour-Taxis. But in much better taste and of much finer quality are 'Perseus and Andromeda,' 'Achilles recognized by Ulysses,' 'St. George and the Dragon,' 'Latona revenged,' scattered in various private collections.

Michiels has pointed out two landscapes in the Louvre which establish the indebtedness of Teniers to Rubens. One by Rubens represents a figure of a peasant in a broad landscape, illuminated by the morning light; the other, a group by Teniers, seated drinking before the door of a rustic inn bathed in the soft evening light. Both have the same misty atmosphere, the same autumn tints, red, yellow, and dull blue, and the same light and facile technique.

In 1632–33 he was admitted as master to the Guild of St. Luke, in the quality of the son of a painter. Some critics have tried to prove that he was unsuccessful in the very beginning of his career, because of the popularity at the time of the more dramatic compositions of the school of Rubens, and was obliged to go to Antwerp to sell his pictures. This seems scarcely probable, for he was so far established in his profession as to be married in 1637, and long before this date he had painted some of his most charming pictures.

Henri Hymans, conservateur of the Bibliothèque Royale of Brussels, in his article in the 'Encyclopædia Britannica' says, "A group of topers in the Munich Gallery, as well as a party of gentlemen and ladies at dinner, termed the Five Senses, in the Brussels Museum . . . are remarkable instances of the perfection attained by the artist when he may be supposed to be scarcely twenty. His touch is of the rarest delicacy, his color at once gay and harmonious."

On July 22, 1637, he was married to Anne Brueghel, a daughter of Jan (Velvet) Brueghel and a ward of Rubens, who was one of the witnesses at the marriage. Anne had been baptized in 1620, so that she was only seventeen years of age at the time of her marriage. Teniers was said to have had very pleasing manners, and these, together with his talents, enabled him from the first to associate with men of note and position. He occupied a much higher social position than was customary with painters of genre. He seems to have been on very friendly terms with the family of Rubens, for Helena Fourment, Rubens's second wife, acted as godmother to his first child, who bears the name David Teniers Third in the history of art.

He was slightly over thirty when the Guild of St. George of Antwerp ordered him to paint for them 'The Jubilee Meeting of the Civic Guards, in honour of their old commander, Godfrey Snyders' (see plate v). This picture is one of the most considerable our artist ever painted, and is considered

by many to be his *chef-d'œuvre*. After passing through many hands, it finally found its way to the Hermitage Gallery, St. Petersburg.

In the same year, 1643, he painted a picture now in the National Gallery, London, known as 'Le Fête aux Chaudrons,' an equally beautiful repetition of which, dated 1646, belongs to the Duke of Bedford. "A work like this," says Waagen, "stamps its author as the greatest among painters of this class."

In 1644 the Common Council of Antwerp made him Dean or Doyen of the Guild of St. Luke. His election to this office was largely due to the success of two beautiful pictures painted by him and now in the Louvre, 'The Prodigal Son' (plate IV) and 'The Smoker' (plate I). But perhaps the most significant event in the painter's career was the fact that the archduke, Leopold William, Governor of the Spanish Netherlands, made him Groom of the Chambers and Court Painter, including the directorship of his picture-gallery installed in the palace at Brussels. These duties required the painter's removal from Antwerp to Brussels, which took place between the years 1648 and 1652. In Antwerp the painter had lived with his family on the Longue Rue Neuve at the house of the Sirène, so named, as it was the custom in his time to designate houses in some such way. This house is said to have sheltered three generations of painters. Jan Brueghel, the father-in-law of Teniers, inhabited it in the first place, then Teniers himself, who ceded it again to his son-in-law, Jan Erasme Quellin.

In Brussels at first he seems to have built himself a fine house near the palace in the Rue des Juifs in the parish of Coudenberg. A legal document states that it was a spacious residence with stables and other dependencies, where doubtless many of the illustrious people of the day were wont to assemble. He seems to have soon abandoned it for the château and estate of Dry Toren (Three Towers), near Perck, between Malines and Vilvorde, which he purchased of Helena Fourment, widow of Peter Paul Rubens. Its three slender towers become very familiar to us through the many pictures in which he places it in the background. He often represented it as the main theme in his landscape (see plate II), where he and his wife and children, elegantly dressed, appear upon the canvas, with the peasants doffing their caps before them.

Among his duties as director of the archducal picture-gallery was the purchase of pictures. He was sent to England by the Duke of Fuenseldagna, Lieutenant of Leopold William, on the dispersal of the collection of Charles I. and the Duke of Buckingham, to buy all the Italian pictures he could lay his hands on. Teniers also set himself to make copies of the originals. Some historians claim that his copies were such faithful reproductions that the authors of the pictures, could they have seen them, could hardly have distinguished the copies from the originals. On the other hand, it is affirmed that his "touch alone, independent of the expressions, would suffice to show the deception." He also made engravings of the originals, and in 1660, after the Archduke Leopold William had been sent from the Low Countries to Vienna, whither he took his collection of pictures, Teniers issued these engravings

under the title of 'The Théâtre of the Pictures of David Teniers.' Two hundred and forty-six subjects were represented, for the most part rather mediocre, for the handling lacks clearness, the artist having sought above all to render the effects of chiaroscuro. At least three times Teniers painted the interior of this picture-gallery, with minute copies of the individual pictures, which it has been the delight of connoisseurs ever since to try and identify. In the one in Brussels, the duke and his attendants have just entered the gallery, and our artist is showing him some plates of the pictures, which he has made. In the one in Vienna a picture is placed upon an easel, to which the archduke is pointing and seems to be asking Teniers who was the artist. In still a third, an old peasant is posed in the gallery and the artist has depicted himself as painting his portrait.

The Archduke Leopold William was superseded by Don Juan of Austria, natural son of Philip IV. of Spain. He confirmed Teniers in his office, and according to Corneille di Blie, a contemporary writer, took lessons in painting of David, and to show his gratitude painted a portrait of Teniers's son. He also sent the artist's pictures to Spain, and Philip IV. was so delighted with them that, so Di Blie tells us, he had a special gallery built for them, and acquired all the canvases he could from the hand of our painter. Certainly, to-day, the Prado is richer than any other museum in the works of Teniers. His fame spread all over Europe. Queen Christina of Sweden was in Antwerp after her abdication in 1654, and Teniers offered her all the plates of his Théâtre which had been already engraved. When she passed through Brussels on her way to cross the Alps she presented him with a chain of gold, from which was suspended her portrait in medallion. The Elector of the Palatinate sat to David for his portrait, also Antoine Triest, Bishop of Ghent, an able connoisseur and patron of art, and the latter's representative acted as sponsor for one of David's children.

Among others who frequented his studio were the Duke of York and the Duke of Gloucester, sons of Charles I. of England. Teniers painted the portrait of the former in 1651, when he was eighteen years of age. He is represented as amiable and naïve, and his likeness gives no indication of the troubles that were to come to him as King James II. Another important individual who posed for Teniers was Condé, who in 1652 entered the service of Spain. His portrait was painted a year later, when he was thirty-one, and shows us a long and bony figure with elaborately curled locks, and a rather disagreeable countenance suggesting the wolf a little in its characterization.

Teniers seems to have made himself unhappy the latter part of his life through his ambitions and desires to be ennobled, to become of equal rank with those with whom he associated. He first in 1655 solicited ennoblement, and again in 1663 made application to the privy council of Philip IV., and claimed that his family was of honorable origin from Haynault, and had always carried armorial bearings. The Spanish king finally granted his wish on one condition — that Teniers should not exercise his profession for gain, as his new rank would demand. This was no doubt a disguised refusal; the price asked was too great a sacrifice, and we hear no more about the matter.

But upon his second wife's tomb, who died before him and was buried in the church of Perck, was sculptured, together with her family arms, the chimerical coat-of-arms which he claimed for his family. Moreover, the Abbé de St. Michel d'Anvers, Jean Chrysostome Teniers, a nephew, carried this escutcheon from 1687 to 1709.

In 1663 Teniers was Director and Dean of the Guild of St. Luke in Antwerp, and wished to make of it a royal academy similar to those of Rome and Paris, where only painters and sculptors could be members, and not craftsmen. Louis XIV. had that same year restored the French Academy of Painting and Sculpture, had given it a habitation, definite laws, and a means of revenue. Teniers took advantage of his friendship with the Marquis de Caracena, successor to Don Juan as Governor of the Netherlands, and asked Philip IV. to take the new academy under his protection and grant it letters of franchise which he, Teniers, could resell. This last demand appealed to the Spanish monarch, and to meet the expenses of the new academy he empowered the Dean of St. Luke's Guild and his colleagues to enfranchise eight persons of the ordinary rank of bourgeois, each of the said eight to be held responsible at intervals for the duties of public almoner and police officer. The magistrates of Antwerp gave the academy the free use of rooms on the east side of the Bourse, and they solemnly took possession on the fête-day of St. Luke. The next year public instruction in perspective, and in drawing from the living model, began, and the Fine Arts Academy of Antwerp was established.

Michiels has pointed out that Teniers's life was not passed in tranquillity by any means. Although he was born in a time of peace, during the greater part of his life Belgium was ravaged and pillaged by the English, the French, and the Spanish. Under Don Juan, after his defeat in the Battle of the Dunes, the French troops came within four leagues of Brussels. The troopers could not live except by highway robbery, and traveling from place to place was rendered most precarious. Teniers died shortly before the bombardment of Brussels by Maréchal de Villeroi.

We find several pictures by him entitled 'The Misfortunes of War.' Sometimes, instead of representing his scenes in a tragic manner, he made them ridiculous. For instance, the Brussels Museum possesses one of a guard-room, where the Spanish soldiers are represented as monkeys, seated at two tables, playing cards and dice, and drinking and smoking with all the airs of soldiers so diverting themselves. A poor cat, representing a Fleming, who had been out in the evening enjoying himself, is brought in half dead with fear by two ourang-outangs, to be roughly judged and punished by the officer of the guard, dressed as a dog, while an owl upon the top of the door looks on disdainfully.

Anne Brueghel, Teniers's first wife, died in May in 1656, and was buried in the collegiate Church of SS. Michel and Gudule, in the parish of Coudenberg; she had borne him seven children. He very quickly consoled himself for her loss, however, for six months later, in December of that same year, he married Isabella de Fren, daughter of the Secretary of the Council of Brabant, who was the mother of four children. Soon after his second marriage

the children of his first wife claimed a part of his fortune and property, which gave rise to interminable law-suits. Twenty-six years after the death of Anne Brueghel, in 1682, he was still in possession of the manor; but upon the marriage of the eldest daughter of Isabella de Fren to Jean-François Engrand, he sold the property in litigation to his son-in-law. The latter was finally obliged to resell it, but it is thought not until after the death of Teniers.

Of the eleven children of David, four were sons and followed their father's profession. The eldest, known as David Third, was a painter of some repute. He was sent to Spain to complete his studies, and seems to have won the favor of Philip IV., who demanded his works after he had left the country. He, also, like his father, had many patrons among the nobility. He married, in 1671, Anne Bomarens, at Lermonde, where he lived for a little time, and then removed to Brussels. His eldest child was named David, and was likewise a painter. It is thought to-day that it was David Third, and not his father, who signed his pictures, David Teniers, Junior. His pictures have probably become confused with his father's and are some of those doubtful ones which critics think to be copies or pasticcios. One authentic picture painted by him of St. Dominic kneeling before the Virgin is still in its original position in the church at Perck, and is signed as above. He died five years before his father, and expressed a wish to be buried beside his mother in the collegiate church at Coudenberg.

A second son joined the order of St. Francis at Malines and painted nineteen pictures of the martyrs of Gorcum, but of much greater merit than the pictures were the frames, representing garlands of flowers which his father had painted for another artist.

Both Waagen and Smith consider that our artist's best works were produced between 1645 and 1650, when he had substituted for his first golden tone a beautiful silver one. Later he adopted the golden tone again, but the shadows in his very latest pictures are apt to be brown and opaque. After 1654 his works seem to be less carefully painted and to lack earnestness. He took to painting what are known as his 'afternoons.' This name refers only to the time taken in which to paint them, and generally represented a few figures painted in a broad landscape, but they at least demonstrate the facile technique of his brush.

Smith, in his 'Catalogue Raisonné' has described nearly seven hundred pictures by Teniers, scattered throughout the public and private galleries of Europe, but he had many imitators who did not hesitate to forge his name. Their works can be distinguished from his only by a lack of fine quality, especially in their tones and in their technique.

Not only did David make engravings of the Italian pictures in the archduke's collection, but he engraved some original plates, which are considered on the whole rather mediocre and not equal to the work of his contemporaries in that line. Like his father, he also made designs for tapestries, and the product of the looms in Brussels came into much greater vogue and popularity after he began to furnish the cartoons for them. Teniers was not slow to aid his fellow painters. He often added figures to their landscapes, thereby

greatly enhancing their price. He even went so far at times as to retouch their entire pictures. Josse de Momper was especially under obligations of this sort, and one finds in the catalogue of the effects of Duke Charles of Lorraine mention of "a couple of landscapes and figures by Teniers in the manner of Mompers."

One of his last canvases was of his lawyer surrounded by his papers, whom he had employed, doubtless, in the law-suit with his children. The anecdote is told, that while the lawyer was posing for him Teniers said to him, "Up to the present, I have employed ivory white, but to paint you I have burned my last tooth." M. Wauters has placed his death in 1694, but it has been proved by some recently discovered documents that he died four years earlier, on April 25, 1690, and was buried beside his second wife in the church of Perck. "Properly speaking, he is the last representative of the great Flemish traditions of the seventeenth century."

The Art of Teniers the Younger

F. T. KUGLER 'HANDBOOK OF PAINTING'

TENIERS was one of the first, and also one of the most remarkable, of those painters who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, included them under the same genre-like treatment; for though the animated delineation of the peasant world, under the most varying forms — from the single figure of a peasant smoking his pipe to the throngs which gather at fairs and festivities — was his favorite sphere, yet the influence of his uncle, Hell Brueghel, or of his father-in-law, Velvet Brueghel, appeared in many a scene from the realms of fancy, such as witches and incantations, and especially in the 'Temptation of St. Anthony,' which he treated with charming humor. The mania also for discovering the philosopher's stone, which prevailed at his time, gave him occasion for those alchemist subjects in which he is unrivaled. The guard-house, with its old armor, drums, and flags, was another favorite sphere; also cattle-pieces and landscapes, wherein his delicate feeling for nature is strikingly evident. His talent was least adapted for sacred subjects, which, being invested by him with the same forms as those he gave his peasant world, are wanting in all elevation of feeling. These pictures therefore have little interest for the mind of the spectator, except occasionally of a humorous kind. . . .

The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately balanced general keeping, the exquisite harmony of coloring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken — a power wherein no other genre-painter ever equaled him. On the other hand, all the charm of

his humor can hardly atone for a certain coldness of feeling, while his figures and heads have a degree of monotony which is especially obvious in scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangements; so that upon the whole his greatest triumphs are attained in pictures of few figures. The different periods of his long life distinctly appear in his works. In those of his earlier time a somewhat heavy brown tone prevails; the figures are on a large scale — twelve to eighteen inches high; the treatment is broad, and somewhat decorative. The influence of Brouwer may be perceived here, though the idea that Teniers was a scholar of his is quite erroneous. Towards 1640 his coloring becomes clearer, continuing in this tendency up to 1644, when he had attained a very luminous golden tone, and changing again from that period into a cool silvery hue. With this there also ensued a more careful and very precise execution. Pictures of this class up to the year 1660, though occasionally we find him returning to his golden color, are prized as his finest and most characteristic works. After this he again adopts a decided golden tone, which is sometimes very powerful. In his last years the coloring becomes heavy and brownish, and the treatment is undecided and trembling.

HENRI HYMANS 'ENCYCLOPEDIA BRITANNICA'

ALTHOUGH the spirit of many of these works is as a whole marvelous, their conscientiousness must be regarded as questionable. Especially in the latter productions we often detect a lack of earnestness and of the calm and concentrated study of nature which alone prevent expression from degenerating into grimace in situations like those generally depicted by Teniers. His education, and still more his real and assumed position in society, to a great degree account for this. Brouwer knew more of taverns; Ostade was more thoroughly at home in cottages and humble dwellings; Teniers throughout triumphs in broad daylight, and, though many of his interiors may justly be termed masterpieces, they seldom equal his open-air scenes, where he has without restraint given full play to the bright resources of his luminous palette. In this respect, as in many others, he almost invariably suggests comparisons with Watteau. Equally sparkling and equally joyous, both seem to live in an almost ideal world, where toil, disease, and poverty may exist, but to be soon forgotten, and where sunshine seems everlasting. But his subjects taken from the Gospels or sacred legend are absurd. An admirable picture in the Louvre shows Peter denying his Master, next to a table where soldiers are smoking and having a game at cards. He likes going back to subjects illustrated two centuries before by Jerôme Bosch — the 'Temptation of St. Anthony,' the 'Rich Man in Hell,' incantations and witches — for the simple purpose of assembling the most common apparitions. His villagers drink, play bowls, dance, and sing; they seldom quarrel or fight, and if they do. seem to be shamming. His powers certainly declined with advancing age; the works of 1654 begin to look hasty. But this much may be said of Teniers, that no other painter shows a more enviable ability to render a conception to

his own and other people's satisfaction. His works have a technical freshness, a straightforwardness in means and intent, which make the study of them most delightful; as Sir Joshua Reynolds says, they are worthy of the closest attention of any painter who desires to excel in the mechanical knowledge of his art.

A. T. WAUTERS 'LA PEINTURE FLAMANDE'

HIS work is a world in itself. As the elder Brueghel of old, but with more elegance and delicacy, Teniers recounts to us the life of the Flemish peasants, its domestic intimacy and its substantial, familiar joys. His people go to market, they clean stables, milk cows, draw nets, grind knives, shoot arrows, play at skittles and at cards, dress wounds, pull teeth, salt bacon, make puddings, smoke, sing, dance, caress the young girls, and above all drink like the Flemings that they are. How far the cowherds and the fishmongers transport us from the gods of Olympus and the people of the Bible! And yet, who would believe it? Teniers has ventured upon the ground of the religious painting: witness, the 'Christ presented to the People' (Museum of Cassel), the 'Crowning of Thorns' (cabinet of Lord Ward), and the 'Sacrifice of Abraham' (Museum of Vienna). He has likewise rashly attempted heroic painting; for proof, the twelve pictures relating the 'History of Armide and of Renaud' (Prado). We do not think that he has succeeded there. Of the rest, he has tried his hand in all manner of genre: popular fêtes, fantastic representations, markets, landscapes with flocks, hunts, the life of the nobility, incidents of the guard-room, comic scenes of monkeys and cats, rustic interiors, kitchens, shops, laboratories, — he has painted everything, and always with that lightness of execution, that fine and quick touch, whose spirit has not been surpassed by any one. . . .

It is above all in his spirit, his color, and his execution that Teniers asks to be studied and admired. His rapid and facile talent derived at the same time from Brueghel and from Rubens: in the first place, by the manner of what he sees; in the second place, by his coloring, with its bold tones, with its refined harmonies, and by the astonishing virtuosity of his brush, he lays hold of and renders the humble spectacle of things naïve and rustic. Take him in some of his small, choice productions — for example, in 'The Country Doctor' (Brussels), 'The Prodigal Son' (Louvre), 'The Kitchen' (The Hague), 'The Rustic Interior' (Basle), 'The Violinist' (Turin) — his manner of painting is there inimitable. No one better than he has known how to give to color fine and delicate transparencies; no one has combined with more art and apparent simplicity the play of softened shadows and of luminous impastos. We do not ask of his representations of the humble classes of the society of his time the mocking accent of the elder Brueghel nor the caricatured gaiety of Adrien Brouwer, both more profound and more powerful than he, but we recognize that the song of his homely muse accompanies well his little scenes of domestic interiors, and of sweet village joys.— FROM THE FRENCH

JOHN RUSKIN[1] 'MODERN PAINTERS'

WE have to stoop somewhat lower in order to comprehend the pastoral and rustic scenery of Cuyp and Teniers, which must yet be held as forming one group with the historical art of Rubens, being connected with it by Rubens's pastoral landscape. To these, I say, we must stoop lower; for they are destitute, not of spiritual character only, but of spiritual thought. . . .

But in the pastoral landscape we lose, not only all faith in religion, but all remembrance of it. Absolutely now at last we find ourselves without sight of God in all the world.

So far as I can hear or read, this is an entirely new and wonderful state of things achieved by the Hollanders. The human being never got wholly quit of the terror of spiritual being before. Persian, Egyptian, Assyrian, Hindoo, Chinese,— all kept some dim, appalling record of what they called "gods." Farthest savages had — and still have — their feather-idols, large-eyed; but here in Holland we have at last got utterly done with it all. Our only idol glitters dimly, in tangible shape of a pint pot, and all the incense offered thereto comes out of a small censer or bowl at the end of a pipe. "Of deities or virtues, angels, principalities, or powers, in the name of our ditches no more. Let us have cattle, and market vegetables."

This is the first and essential character of the Holland landscape art. Its second is a worthier one,— respect for rural life.

I should attach greater importance to this rural feeling if there were any true humanity in it, or any feeling for beauty. But there is neither. No incidents of this lower life are painted for the sake of the incidents, but only for the effects of light. You will find that the best Dutch painters do not care about the people, but the lusters on them. . . . But no effect of fancy will enable me to lay hold of the temper of Teniers or Wouvermans, any more than I can enter into the feelings of the lower animals. I cannot see why they painted — what they are aiming at — what they liked or disliked. All their life and work is the same sort of mystery to me as the mind of my dog when he rolls on carrion. He is a well-enough conducted dog in other respects, and many of these Dutchmen were doubtless very well-conducted persons: certainly they learned their business well; both Teniers and Wouvermans touch with a workmanly hand, such as we cannot see rivaled now; and they seem never to have painted indolently, but gave the purchaser his thorough money's worth of mechanism, while the burgesses who bargained for their cattle and card-parties were probably more respectable men than the princes who gave orders to Titian for nymphs, and to Raphael for Nativities. But whatever merit or commercial value may be in Dutch labor, this at least is clear, that it is wholly insensitive.

The very mastery those very men have of their business proceeds from their never really seeing the whole of anything, but only that part of it which

[1] John Ruskin, eminent critic in many respects, does not seem to understand or appreciate the Dutch and Flemish Schools. He is more to be trusted when he praises, though he exaggerate, than when he blames. I include this excerpt by way of contrast, as most critics give to Teniers so much praise, if not adulation.

they know how to do. Out of all nature they felt their function was to extract the grayness and shininess. Give them a golden sunset, a rosy dawn, a green waterfall, a scarlet autumn on the hills, and they merely look curiously into it, to see if there is anything gray and glittering which can be painted on their common principles. . . . I do not think it necessary to trace farther the evidences of insensitive conception of the Dutch school. I have associated the name of Teniers with that of Wouvermans in the beginning of this chapter, because Teniers is essentially the painter of the pleasures of the ale-house and card-table, as Wouvermans of those of the chase; and the two are the leading masters of the peculiar Dutch trick of white touch on gray or brown ground; but Teniers is higher in reach and more honest in manner. Berghem is the real associate of Wouvermans in the hybrid school of landscape. But all three are alike insensitive; that is to say, unspiritual or deathful, and that to the uttermost in every thought,— providing, therefore, the lowest phase of possible art of a skilful kind.

ALFRED MICHIELS 'HISTOIRE DE LA PEINTURE FLAMANDE'

ONCE established in his country residence, everything became for Teniers subject for a picture. He did not give himself the trouble to choose between the thousand incidents of nature and of rustic life. The first occupations of the year as the last — labor, seed-time, cutting of the hay, harvest, work of the thrashers and the winnowers, hunts of the autumn, effects of snow, somber landscapes, which a rough and impetuous north wind torments — have been faithfully reproduced by him. Of a spirit simple and just, he painted the men, the trees, the fields, the sky, the clouds, the ground, the costumes, the manners, the inside and outside of houses, as they offered themselves to his view — no preconceived idea, no effort to attain the ideal, to ennoble his models. He did not even try to compose. A village street, a free space between some cottages, where the grass shoots up as in the broad country, the borders of a pool, the edge of a wood, the enclosed paling of a public-house, a common road without original incidents, the first room of a tavern that he happened upon,— all was good material for him. Provided his canvas found itself filled fairly suitably, he asked nothing more of it. It has been remarked that his trees are ordinary; that is to say, they have not the beautiful bearing, the distinguished forms, they do not offer happy anomalies, sought with anxiety by the landscapists who beat about the forests to find these exceptions. Teniers occupied himself little with such refinements. If he saw a group of sycamores, or ash-trees, or lindens, he copied it without modifying it. But his trees have a natural air, their foliage is well rendered, light, easy; as though we could hear them whispering in the breeze.

Teniers did not put more coquetry into his manner of painting the heavens, though others note the rare splendors of the firmament, the unusual play of light, the strange forms which the clouds occasionally take. . . . An ordinary sky, with clouds, whitish, flaky, like wool, and sweetly bathed in silvery gleams of light, suffices him ordinarily. When he puts into them more workmanship,

through caprice and at long intervals, his admirers are astonished. But the eye loses itself in spaces which he opens above the cottages and orchards; one imagines that one sees far beyond the objects which really limit the view. And elsewhere how the pigeons balance themselves on high! How they appear to strike with their agile wings a real atmosphere!

The people of Teniers are as real as the scenes where he places them. Many art-lovers, many critics, are astonished to see them so short and so stocky. They ask why the artist has given them these heavy proportions, what human race has furnished him with such types. You see that he has not been very far to find them, for he holds to the soil of his fatherland, as old oaks to the Forest of Soigne. Three years of consecutive sojourn in Brabant have permitted me to find his models. The good men of Teniers are in fact the Brabant peasants; he paints quite simply the villagers who people the country around his château. They have remained the same since his time; they have always the thick-set shoulders, strong limbs, great heads, large eyes, clear complexions, and sufficiently regular features. They are mild, joyous, good companions — they dance, drink, smoke, as of old. Only they wear clothes of glossy cloth, hats and neckties. The public-houses have no longer palings, but the green hedges do not let us regret the old fences. Often even they dance, drink, play, in the open country. . . .

In some works of Teniers the figures are more svelte, more elegantly proportioned; I do not at all hesitate to say that they date from the time when he lived in Antwerp. The Antwerp race is, in fact, larger, more slender, than the population of Brabant, properly so-called. You see walking in the streets, promenading on the quay, some beautiful young girls, who surpass the common level of their sex, and display a full bust above a figure supple and slender. When they were before his eyes, Teniers, the faithful observer, copied them exactly. Once far from the borders of the Escaut, he forgot these beautiful models, and set himself to reproduce the little Brabançonnes, with their large heads and their red cheeks.

The manners depicted by the brush of Teniers, the actions of his people, deserve the same eulogies, have the same reality, as the backgrounds of his pictures. It was not for him to dream of the swains of the opéra-comique and of the shepherdesses dressed in satin, as did Sergais, Madame Deshoulières, Fontenelles, Boucher, Watteau, Florian; he did not represent village coquettes with dainty feet, with hair curled, casting murderous glances, heaving sighs, and leading with a red ribbon sheep as white as snow over the short grass. His country women are great rustics, cowherds, laborers, harvesters, swineherds, milkers, venders of cheese and of fish, tavern-keepers, fisher-women, and farmers' wives. Their attitudes, their gestures, are in harmony with their coarse natures; the truth of their movements strikes all spectators.

Teniers is perhaps the most perfect representative of the realistic school, an imitator of the Flemings; his tranquil spirit had the impartiality of a mirror, and his pictures are, in their turn, the reflection of his spirit. Objects so strongly took possession of his intelligence that his talent offers nothing subjective; he had nothing peculiar to himself but his manner of painting; and

had not Rubens taught him this way of painting? . . . ADAPTED FROM THE FRENCH.

PAILLOT DE MONTABERT 'TRAITÉ COMPLET DE PEINTURE'

THE great secret of Teniers is his great knowledge and his great feeling for perspective. He understood it from the very beginning, applying it not only to lines, but to tones, to tints, and to touch. Besides this knowledge, the most powerful in all painting, Teniers learned the art of combining light and shade, and, much more still, in my opinion, the art of combining tones, in all respects choosing what was pleasing to the sight — to such an extent that he places for his own pleasure a man dressed in white upon a white sky; to such an extent that he places gray upon gray, red upon red; nothing embarrasses him and he amuses himself, so to speak, in diversifying the combinations, because he holds in hand the first great principle; because he is certain to avoid the effect of small masses, interrupted and discordant; because, having great knowledge of optics, he knows how to avoid misconceptions, equivocations, all that which can finally embarrass and enfeeble the results.— FROM THE FRENCH

The Works of Teniers the Younger

DESCRIPTIONS OF THE PLATES

'THE SMOKER' PLATE I

THIS is another of the early pictures by Teniers which has found its way to the Louvre, and is remarkable for its beautiful golden tone. We recall that it was partly due to this picture that he was elected Dean of the Guild of St. Luke. The composition is described as follows by Lafenestre:

"In the hall of an inn, to the left, a young man, with bare head and dressed in a gray costume, is seated upon a stool, three-quarters turned to the left, and smokes his pipe; his left hand rests upon his knee; his right elbow is leaning upon a table, where are placed a pot of beer, some paper, some matches, and a chafing-dish; to the right, in the middle distance, two men seated before a table are playing cards, and a third, standing, looks at them. In the background a servant enters an open door; upon the wall is hung an engraving carrying the date of 1643."

It measures about a foot square and is signed: D. Teniers.

'TENIERS'S CHÂTEAU AT PERCK PLATE II

IN this picture we get a near view of the château which figures so often in the backgrounds of Teniers's pictures of out-of-door life. Here we have a charmingly composed landscape with the manor-house surrounded by trees occupying the center of the picture.

Around the immediate gardens flows a stream, beyond which, on the right, we see the pleasant meadows of the estate. As is usual with our artist, he has here introduced figures into his landscape to give it life and vivacity. In the foreground are a group of men standing in the stream drawing a fish-net, whilst on the left one of their number has climbed up the hithermost bank and is offering a large fish to a group of elegantly dressed people, without doubt portraits of the artist, his wife, daughter, and younger son, a lad in his teens and who is accompanied by a finely bred greyhound. A secondary figure of a fisherman in the distance seems to be carrying a string of fish up the foot-path to the château.

This is the most considerable of his pictures in the National Gallery and has been called "a large study freely painted."

'TEMPTATION OF ST. ANTHONY' PLATE II

THE 'Temptation of St. Anthony' was a favorite subject with Teniers. The version in the Berlin Gallery is considered the most masterly in treatment. The scene takes place in a deep cave, through the door of which we get a glimpse of a smiling and beautiful country. Two peasants on the left are looking on and leering at the tribulations of St. Anthony, so well described by Kugler: "The poor saint kneels full of anxiety before his stone altar, the corners of which are just shooting out into heads of monstrous beasts; beside him stands a demon in the shape of a Brabant beauty, holding a goblet of wine; all kinds of imps, some in the shape of goats, others like apes or fishes, are twitching at his garments; others again form a circle round the picture and appear to make the most horrible uproar by singing, screaming, or croaking; one blows a clarionet which he has stuck into the hole for a nose in his skull. In the air above, all is wild tumult; there are two knights who ride on fishes, and tilt at one another; one is a bird cased in an earthern mug for a coat of armor, and with a candlestick with a burning light in it stuck on his head by way of helmet; he pierces the other combatant with a long hop-pole through the neck, and this knight, who resembles a dried-up frog, seems to set up a fearful scream while he tosses his arms aloft. All kinds of reptiles are flying and creeping about. It would be difficult to match the mad conceits and wild genius of this picture."

The beautiful woman so charmingly painted in a black silk dress is said to be a portrait of the painter's first wife, Anne Brueghel. The picture measures two feet eight inches in height by three feet ten inches in breadth, is signed and dated, 1647.

'THE PRODIGAL SON' PLATE IV

'THE PRODIGAL SON' is one of the earliest as well as one of the finest works from the brush of Teniers. As Kugler says of it, "In composition, refinement of harmonious gold tones, and spirited touch, this is a work of the first class."

We see seated at a well-spread table before the door of an inn, the prodigal son between two women. He turns towards a small boy who is pouring him something to drink, while he presses the hand of one of the women, who is seated facing us, dressed in a blue dress and white cape; the other woman, in a red skirt and a black overdress, is talking to a beggar. Behind them, leaning against the paling, are two musicians, while a waiter is bringing them food, and a woman servant is writing the expense upon a tablet. In the foreground on the left, resting upon a bench, are the sword, cloak, and plumed hat of the Prodigal Son, while on the right a jug of faience and some glasses stand beside some flasks which are cooling in a bronze basin. In the background is a stream, and upon the opposite bank is the Prodigal Son on his knees before a cattle-shed.

This picture brought 29,000 francs in 1776, and again in 1783 was acquired by the French crown for 25,000 francs, and is now in the Louvre. It seems to have been part of a set, for in the Dulwich Gallery is the Prodigal Son as swineherd, and in the collection Schneider, the Prodigal Son at table in an interior. It measures about two feet two inches by two feet ten inches, is signed and dated upon the stone in the corner, 1644.

'PROCESSION OF THE ARQUEBUSIERS GUILD AT ANTWERP' PLATE V

"IN 1643 the painter of Kermesses executed a picture which we rank among his best works. It represents the Hôtel de Ville at Antwerp, and the grand place, where the crafts and corporations defile, in their costumes of ceremony, in the midst of a curious crowd; the heads of all the members of the guild were, according to tradition, portraits. We distinguish especially the Confraternity of the Crossbowmen, for whom this canvas was painted. Forty-five people, in figures of from eight to ten inches high, are united in the foreground; all are finished with the minutest care and in a style which, without removing itself from the natural, is removed less from the grotesque. The arrangement of the prospective is marvelous, as the rendering of all the details. The air circulates among the animated groups, where we think we catch the movement of life." (From Viardot, les Musées d'Allemagne et de Prussie.)

The above picture, considered by many critics the master's *chef-d'œuvre*, is, says Hymans, "correct to the minutest detail, yet striking in effect; the scene, under the rays of a glorious sunshine, displays an astonishing amount of acquired knowledge and natural good taste."

It was painted for the Confraternity of St. Sebastian of Antwerp, who sold it in 1750, together with a 'Venus and Mars' by Rubens, for 5,000 florins, on condition that the latter be replaced by a copy by the buyer. The former also has been so replaced. Smith tells us that "D. Teniers represented himself in the figure of the halberdier who, holding a hat ornamented with plumes, salutes an old man who is none other than the father of the painter; the servant, who is behind the old man and who carries a silver tray, is one of the De Vos family."

Later, this picture passed into the gallery of the landgrave of Hesse at Cassel. It was carried off by the French in 1806, afterwards was in the gallery at Malmaison, and finally was acquired by the Hermitage Gallery at St. Petersburg. It measures about four feet five inches by six feet, and is signed and dated, 1643.

'THE DINNER OF APES' PLATE VI

HERE we have an excellent example of those comic pictures of apes which Teniers was so fond of painting, dressed like men and imitating their manners. We see again the interior of a tavern, but rather of the better sort. Seated at a round table covered with a handsome table-cloth are two old apes and two younger ones. One with a clay pipe stuck through his hide looks out at the spectator and raises his glass of wine; the other is about to cut a loaf of bread, while a young ape holds out his pewter dish for some of the *pièce de resistance*, which fills a huge platter in the center of the table, while still a fourth is draining his glass. In the foreground in the center sit three apes on the floor eating raw oysters, while another on the left is opening them and putting them on the grill ready to broil. As is usual in Teniers's tavern pictures of men, there is a secondary group around the fire, where one old ape in kitchen apron and cook's cap is stewing something in two big kettles over a blazing fire. Shelves and hooks, supporting bottles and jugs, line the walls, and there are evidences of former accounts having been chalked upon the walls — details one soon becomes very familiar with in Teniers's pictures.

This little picture so naïvely and charmingly painted, with high-lights upon the white table-cloth, feather plumes, the hoary beards of the apes, and upon their jackets, caps, and aprons, is now in the Munich Gallery. It measures only about ten and a half by fourteen inches, and is signed but not dated.

There is an amusing anecdote told by Michiels which is quite *à propos* of this picture: "Influenced by public admiration, a favorite chamberlain of Louis XIV., named Bontemps, wished to give the monarch an agreeable surprise. He bought for the cabinet of the prince several pictures of Teniers and placed them there without saying anything. The king enters, looks at them, and exclaims: 'Remove all those baboons!' Bontemps was very disappointed. But the stocky Brabançons of the Flemish painter, habitually drunk, more than rustic, could not please the majestic patron of Racine and Boileau."

'THE FLEMISH KERMESS' PLATE VII

MICHIELS, in his 'Histoire de la Peinture Flamande,' thus naïvely describes plate VII: "It is one of those village fêtes which the author produced, but I doubt if he has executed one more beautiful. Before a public-house, where a magnificent tree stands erect between two buildings, a player of the bagpipe has climbed up upon a cask and blows with all his might. To the right and left the people are seated at table amusing themselves. The peasants have danced a part of the day, two by two, one couple following another, not to tire themselves too much at first, and afterwards to have time to

drink, eat, and refresh themselves in the interval — an excellent custom which permits the Flemings, as of old, during I know not how many hours, to absorb so much solid food and so much liquid. In the midst of these pleasant alternatives, the sun has set, the light has taken golden tones which embellish all objects. It is no matter! Two rustics still frisk to the sound of the music. A couple seated in the foreground watch them with much attention; the peasant, who has for his whole costume a shirt fastened at the waist by the girdle of his pantaloons, has passed his left arm behind the neck of a young girl in a red jacket; and both in this familiar attitude are only occupied with the steps, more or less light, to which the dancers are devoting themselves. But a young countryman, enamored without doubt of the belle, does not at all approve of the liberty which she allows his rival to take in public. Seated on a bench, his back leant against a cask, he casts from under his hat somber glances at them, which express his jealousy. An incident, happily, is going to distract his attention, to throw into the fête a little variety.

"Upon the left, near a bridge, rises the Château of Tours, a château which has at least one tower and two annexes; it borders upon a river with sinuous currents, gleaming in the warm rays of the sun. It is behind the manor-house, in fact, that the sun has disappeared, illuminating the whole sky. The noble family who inhabit it have leisurely partaken of a good meal, conversed freely upon a thousand subjects, and feel the need of breathing the fresh air, of taking a little exercise: they have proposed going to see the Kermess, and have set out. The young man with the blonde locks, his wife, elegantly dressed, and their children are just leaving their heavy coach; they enter from the right with an air of distinction quite remarkable; the lady is followed by a young page who carries the train of her dress. They have not been seen yet, and the attention of the crowd has not been directed toward them.

"Such is the simple episode of which Teniers has known how to make a *chef-d'œuvre*. In spite of the golden tone of the color, we read upon it the date of 1652, as upon the beautiful picture of the Belvedere, 'Archduke Leopold shooting Birds.' It was for the painter a happy year. The color has an exceptional vigor; the shadows are very strong, with approaches to brown. We can imagine nothing more beautiful than the effect of the sun setting behind the manor. The people and the accessories have an extraordinary relief. As if to show all his dexterity, the painter has juxtaposed, without the least transition in the foreground, the shirt of the amorous villager and the clear red jacket of his sweetheart, giving them a marvelous fineness of tone and a surprising brilliancy. With the gray breeches of the countryman and the brown skirt of the peasant woman, this forms a group of colors so brilliant, so distinguished, so original, and so harmonious that nature has not produced any combinations more suave and more striking.

"The canvas is of large dimensions for a work of Teniers; it is a little more than two meters in width by a meter and a half in height. I have seen this picture, in 1866, at the house of Mme. Boxhaert, at Antwerp; since then the Belgian government has acquired it for the Museum of Brussels, for 125,000 francs."

'THE KITCHEN' PLATE VIII

HERE we have the interior of a well-furnished kitchen. In the middle is seated a housewife with a basket of apples by her side, which as she peels she places in a pan which a small boy holds up to her. To the left is a table upon which, amongst other things, is a magnificent meat-pie surmounted by a swan. Upon a bench and upon the floor are a hare, game, a quarter of meat, and a skewer of little birds, waiting to be cooked; from the ceiling are suspended some fowl; while on the right are fish, a kettle, and some liquor cooling in a metal basin. In the background are several servants, one of whom is basting fowls cooking upon spits.

"This picture," says Smith, "is above all interesting for the details. The fish, the fowls, the pots, the basins, are treated with a minutiæ quite remarkable when we consider the small dimension of the canvas." (It measures about one foot ten inches by two feet seven inches.) "The shadows and the lights are happily distributed; the background alone is perhaps too clear; the figures are, as often happens with Teniers, a little grim; only the small boy who holds the plate for his mother is certainly a portrait of the time, lively and amiable." The canvas is signed and dated, 1644.

'THE PAYMENT OF THE BILL' PLATE IX

WE see represented here one of the most characteristic subjects of Teniers, the cabaret or tavern scene. In a vaulted room the light falls from the left upon a group of five men seated and standing around a table in the foreground, whilst a servant on the extreme left chalks the account upon the wall. One of the peasants while he grasps his stein in one hand is making up the bill for himself on the table. The others look on most interestedly, and the one standing on the right evidently thinks the bill has come to too much, for he stands with clenched hands and his clay pipe lies broken on the floor. The middle distance is more or less in shadow, but the room has a deep recess, and in the background on the right we have one of those secondary groups which Teniers is so likely to introduce. From a high window a light falls again on a group of men chatting with a servant, or possibly the proprietress, before the chimney-piece. She apparently is cooking, for she holds a spoon in her hand and has a bowl of batter by her side.

The accessories of a shelf with bottles and pots placed upon it, some jugs hanging on hooks, and a wine-glass in a recess, to say nothing of the jug that stands on the floor and the pots and pans which catch and reflect the light from the foreground on the right, are often repeated in his pictures; in fact, almost the identical details and the general arrangement of the composition are found in at least three pictures in the Dresden Gallery.

The original is in the Dresden Gallery. The artist's signature, D. Teniers, can be read on the floor in the extreme right-hand corner of the picture.

'THE LIBERATION OF ST. PETER' PLATE X

THIS so-called 'Liberation of St. Peter' is an example of the absurdity of Teniers's religious pictures. It is really a misnomer, and should be called 'A Guard-room,' of which subject it is a most excellent and realistic presentation. Nothing could be better individualized than the expression and attitudes of the different soldiers gathered round the table playing trick-track, of the one asleep and leaning against the chimney-piece while his companion looks up the chimney. The way the figures stand out in relief shows the marvelous draftsmanship of our painter. All the details of the armor, lantern, jugs, and the usual clay pipe on the floor are painted with great care. Only the figure of the angel awaking St. Peter and pointing the way of escape, seen in the background, seems fantastic, and more like a vision than a reality.

This picture, also in the Dresden Gallery, measures about one foot ten inches by two feet ten inches, and is signed.

A LIST OF THE PRINCIPAL PAINTINGS BY TENIERS THE YOUNGER WITH THEIR PRESENT LOCATIONS

AUSTRIA. VIENNA GALLERY: The Archduke Leopold William bringing down the Bird; The Archduke Leopold William's Picture Gallery; The Old Man with the Kitchen Maid; Village Wedding; Robbers plundering a Village; Peasants shooting with Bows and Arrows; The Sausage-maker; and others — BELGIUM. ANTWERP MUSEUM: Panorama of Valenciennes; Flemish Peasants drinking; Morning; Afternoon; Old Woman cutting Tobacco — BRUSSELS MUSEUM: The Five Senses; The Village Doctor; Flemish Landscape; The Flemish Kermess (Plate VII); Interior of the Archduke Leopold William's Gallery; Temptation of St. Anthony; Portrait of a Man in Black — ENGLAND. LONDON, NATIONAL GALLERY: A Music Party; Boors regaling; The Misers; Players at Trick-track; An Old Woman peeling a Pear; Teniers's Château at Perck (Plate II); The Four Seasons (four pictures); River Scene; The Surprise; Dives, or the Rich Man in Hell; The Village Fête (Fête aux Chaudrons); The Toper — LONDON, BRIDGEWATER GALLERY: Alchemist in his Laboratory; Village Wedding; Kermess; Peasants playing Cards; Boors playing Cards; Same Subject; A View in Flanders, Winter — LONDON, BUCKINGHAM PALACE: Dutch Peasants merry-making; Boors playing Cards; Kitchen Interior; Landscape with a Château and Figures; Le Tambour Battant; The Alchemist; and others — LONDON, ST. JOHN'S LODGE: Robbers plundering a Farmhouse; Card-players; Landscape with Peasants carousing — LONDON, DULWICH GALLERY: The Prodigal Son as Swineherd; Brick-making in a Landscape; Figure of a Pilgrim; Figure of a Female Pilgrim; A White Horse with a Chaff-cutter; A Castle and its Proprietor; The Guard-room — LONDON, HAMPTON COURT PALACE: Interior of a Farm, and several copies and pasticcios — FRANCE. PARIS, LOUVRE: St. Peter's Denial; The Prodigal Son with Courtesans (Plate IV); The Seven Works of Mercy; Temptation of St. Anthony; Village Festival; An Inn by a River; Peasants dancing before an Inn; Alehouse Interior; The Same Subject; Heron-hawking; The Smoker (Plate I); The Knifegrinder; The Piper; Portrait of an Old Man; The Soap-bubbles; and Twenty-one in the La Caze Collection — GERMANY. BERLIN GALLERY: An Alchemist in his Laboratory; The Backgammon Players; Teniers and his Family; Temptation of St. Anthony (Plate III); The Sacrament of the Miracle of St. Gudula; A Party at Table; Kermess; The Rich Man in Hell — DRESDEN, ROYAL GALLERY: A Village Fair (signed and dated 1641); Peasants in an Alehouse; A Young Man sitting near an Overturned Cask; Liberation of St. Peter (Plate X); Peasants drinking and playing Cards; Great Kermess; Peasants at Dinner; The Payment of the Bill (Plate IX) — MUNICH GALLERY: Scene in a Tavern; The Same Subject; The Alchemist (a portrait of himself); Four Views of

the Archduke Leopold William's Gallery; Great Fair before the Church of Santa Maria dell'Imprunata, Florence; A Peasant smoking; The Dinner of Apes (Plate VI); The Cat Concert; and others — HOLLAND. AMSTERDAM, ROYAL MUSEUM: The Guard-room; The Hour of Rest; Village Inn; Temptation of St. Anthony; Kermess; The Farm; The Players — THE HAGUE GALLERY: The Alchemist; The Kitchen (Plate VIII) — IRELAND. DUBLIN, NATIONAL GALLERY: Hustle Cap; Peasants merry-making — ITALY. FLORENCE, UFFIZI GALLERY: St. Peter weeping (pasticcio); Man and Old Woman at an Inn — RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: Procession of the Arquebusiers Guild at Antwerp (Plate V); Guard-room; Village Festival; Wedding Feast; The 'Angel' Inn; Kermess; Card-players; and very many others — SCOTLAND. EDINBURGH, NATIONAL GALLERY: Peasants playing Skittles — GLASGOW GALLERY: Woody Landscape; Flemish Landscape; Milking-time; A Hunting Party; The Miseries of War; Jealousy; A Surgical Case; St. Jerome; Peasants before a Fire; Landscape with figures; and three others, pasticcios — SPAIN. MADRID, THE PRADO: The Ninepins' Players; Village Festival; Le Roi Boit; The Alchemist; A Surgical Operation; Temptation of St. Anthony; Picture Gallery of the Archduke William; The Story of Armida, in twelve pictures; and many others.

Teniers the Younger Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES DEALING WITH TENIERS THE YOUNGER

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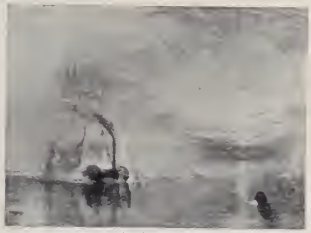

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